



An
exclusive
interview
and private
lesson with
**Arch
Enemy's**
sinister
six-string
mastermind,
**MICHAEL
AMOTT.**

HISTORICALLY Ozzfest has done great things for a lot of bands, so it's exciting for us to be playing the second stage this year," says Arch Enemy axman and riff writer extraordinaire Michael Amott. "Even though we've toured America quite a few times and have played high-profile shows with Slayer and Iron Maiden, Ozzfest seems to reach a whole different audience. It's definitely the next level for us over here, and it's great for us to be able to put Arch Enemy in front of that many people, many of whom have probably never seen or heard us before. It couldn't be better for us really, especially in terms of timing with the new album, *Doomsday Machine*, dropping just a few days into Ozzfest."

Formed by Michael and his lead-playing sibling, Christopher, back in 1996, Arch Enemy aren't strangers to performing to large crowds due to the success they've enjoyed in Europe and, especially, Japan. "We really enjoy it," Amott affirms. "We're quite used to play-

"ANGELA IS AMAZING. SHE LOOKS GREAT, SOUNDS GREAT AND REALLY KICKS ASS ON STAGE AND ALBUM. SHE'S THE WHOLE PACKAGE."

ing to a lot of people in a festival environment. Being one of the rotating bands on Ozzfest's second stage is like a quick, short blast, because you get only 20 minutes to show what you can do. But I think we're making good use of those 20 minutes. We just get up there and do our best every day."

"We've always set out to blend extreme, really brutal, almost death metal-style stuff with classic metal and rock," says Amott. "We're a state-of-the-art extreme metal band, and the whole way we play is kind of over the top but you can definitely trace a lot of our influences back to the Seventies and Eighties. I'm a huge

fan of melody and orgasmic guitar solos over great chord progressions. Most of the music I listen to has melodic vocals, so with Arch Enemy the whole concept was to mix a lot of

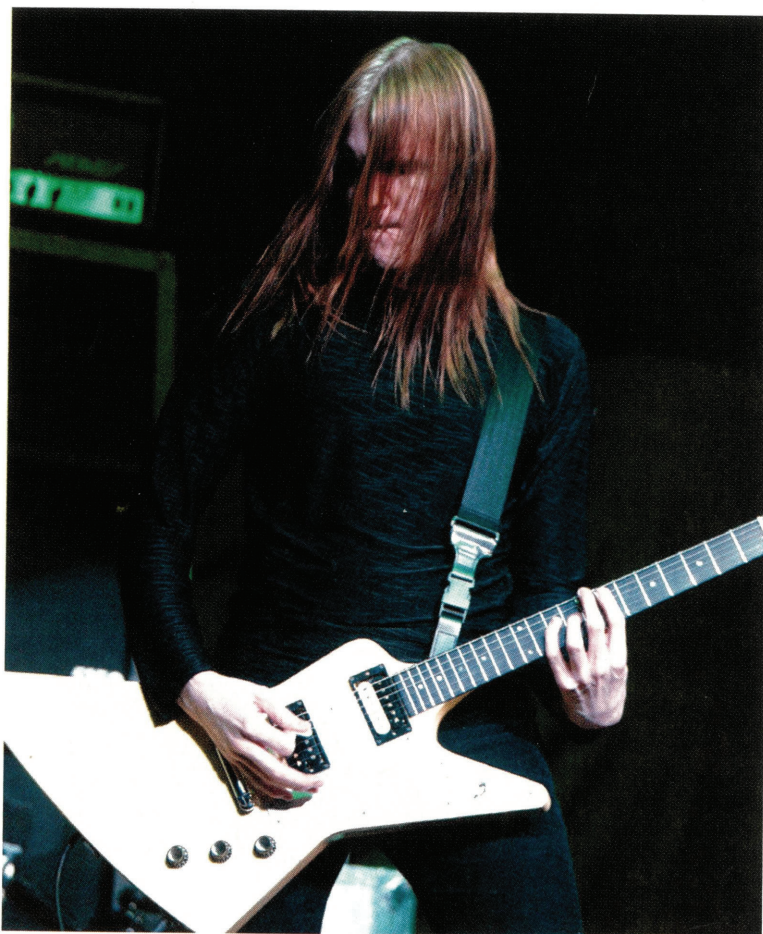
emotional guitar melody lines with aggressive vocals, write good songs within that format and make the whole sick symphony listenable! That's the challenge. I mean, if you don't have timing and melody, you've got nothing left; it's just noise really. We do believe in having some form of song structure, too, and not just doing a collage of riffs, which is basically what I feel a lot of bands are doing right now."

In addition to great songs, arrangements and chops, another thing Arch Enemy have going for them is their vocalist, Angela Gossow. She has a truly demonic voice that most male extreme metal vocalists would kill for; she also has looks that kill. "For the first few albums, we had a male singer and the main focus was on the whole guitar thing," Amott explains. "But since Angela joined in 2001, it's obviously put a whole different spin on things. Now, a lot of atten-

tion is focused on her, which is what you want in a band; you want a strong, charismatic front person. Angela is amazing. She looks great, sounds great and really kicks ass on stage and album. She's the whole package."

Doomsday Machine is Arch Enemy's sixth CD release and, according to Amott, "a bit more flamboyant than the previous one. I'm really happy with the production, the song arrangements and the performances on it. It seems to me that, especially in America, everyone is running in the same direction. We wanted to be totally different really—to have more guitar solos and tempo changes, and have the vocal delivery go completely over the top. We didn't want to have the clean-and-growly 'good cop/bad cop' vocals that all the bands seem to have now; we're just bad cop all the way! To me, often the clean vocals don't match the growling vocals, so unless you've got Rob Halford in your band I think you should just stick with what you know. Our 'good cop' is the melodic guitar lines I was just talking about."

Unfortunately, after the *Doomsday Machine* was finished, Michael's brother and highly accomplished shredder, Christopher, decided to take a leave of absence from the band so he could pursue his academic studies. "It was obviously a bit of a shock," says Amott. "It always is when someone says, 'I don't want to do this right now,' especially



All examples: Tune down two whole steps (low to high: C F B \flat E \flat G C).

All notes and chords sound two whole steps lower than written.

FIGURE 1 "Nemesis" intro riff (0:00)

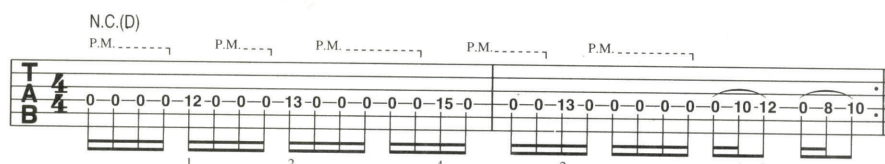


FIGURE 2 "Hybrids of Steel" main riff (0:22)

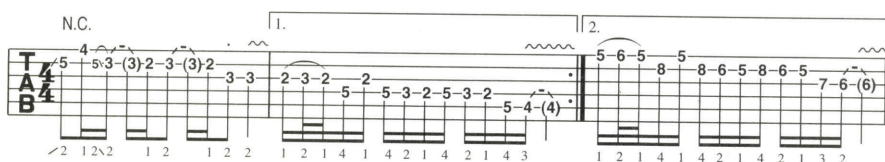


FIGURE 3 "Dead Eyes See No Future" intro riff (0:00)

